WEDDING Cakes

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The Alternative

Wedding Cake

£2,000

WORTH OF

WEDDING

CAKES TO BE

WON

Liliana Dwan

SK MP LIMITED 9 771465 190001 02

Inspirational cakes from the world's top designers

WEDDING Cakes - A Design Source

Welcome to WEDDING Cakes

A DESIGN SOURCE

Choccywoccydoodah

Amanda Hansen

WIN

A fabulous wedding cake created especially for you by one of the UK's top designers.
Value £500. See page 81

The Top Tier

Janet Side

Hockleys

WELCOME...

With so many more weddings planned for the year 2000, wedding cake designers around the world are busier and more creative than ever.

The traditional rich fruit cake, however, is not always to everyone's taste and, fortunately, these days most cake makers are able to offer an amazing range of alternatives, including light fruit cake, tropical fruit cake, chocolate, lemon and passion cakes and many more. So, if in doubt as to your guests' preferences, why not make each tier a different flavour? - an excellent way to cater for all tastes!

Do remember though, if you are opting for the traditional choice and ordering a rich fruit cake, that your cake maker will require between three and four months notice to allow the cake time to mature.

Today, more and more cake designers have their own web sites displaying the kind of cakes they have to offer, so do look through the World of Talent and the Directory Listings at the back of this issue for details of web addresses.

Beverley

BEVERLEY DUTTON, EDITOR

Elzbieta Frys

Susie Q

Amanda Hansen

Amanda Hansen

Anthony Higham Photography

Amanda

Amanda Hansen

Sunny & Stylish

Joan Simper

Dianne's Cakes

Susie Q

Angela Hall

Marie Davis

Linda Fripp

Bright & Breezy

Jane Cook

Marie Davis

SAME CAKE, DIFFERENT PRESENTATION

Julia Gale

The Top Tier

The Top Tier

Jane Cook

Jane Cook

Jane Asher

PARTY CAKES

Find us at:
22-24 Cale Street, Chelsea, London, SW3 3QU • Tel: 0171 584 6177 • Fax: 0171 584 6179
• email: info jane-asher.co.uk • Web Site: http://www.jane-asher.co.uk

Jane Asher
PARTY CAKES

PARTY CAKES AND SUGARCRAFT SHOP

Jane Asher

Come view and taste some of the finest and innovative celebration cakes in the country, from one of Britain's most celebrated cake makers.

Here at our site in Chelsea, we have many designs on show and hundreds of photographs of past creations, all of which will help you to design a unique cake for your perfect day.

We pride ourselves on a service that is second to none, and prices that are exceedingly competitive. You will also find everything you might need for those finishing touches including: stands and ceremonial knives; special commission top tier decorations;. wedding portion boxes; and even a cake hire service.

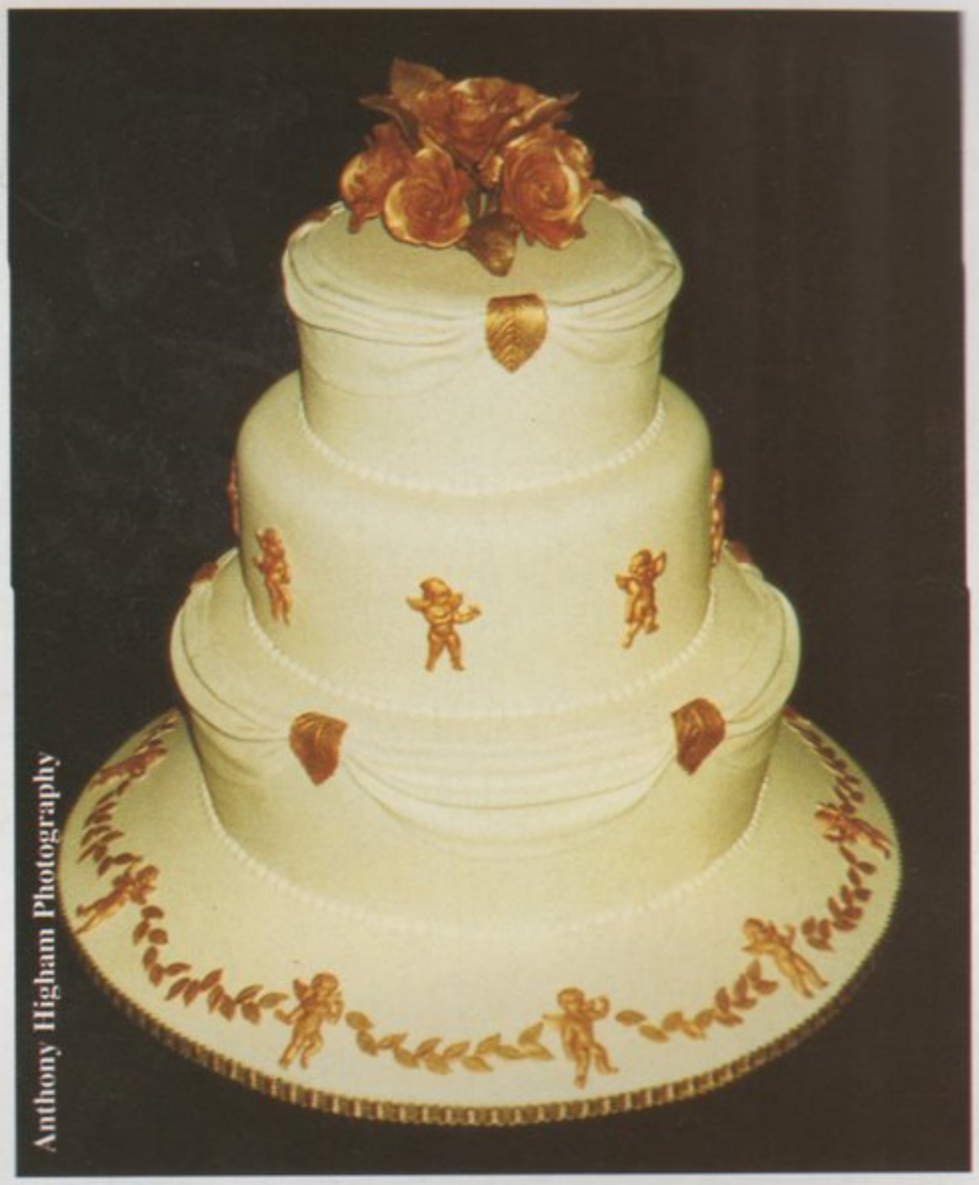
For those of you who wish to make your own, Jane's Sugarcraft Shop stocks everything you will need to create that memorable cake, from cake tin hire to stands, icings to pillars and decorations to bridal ornaments and flowers.

Amanda Hansen

Anthony Higham Photography

Cherubs & Figurines

Linda Calvert



Anthony Higham Photography

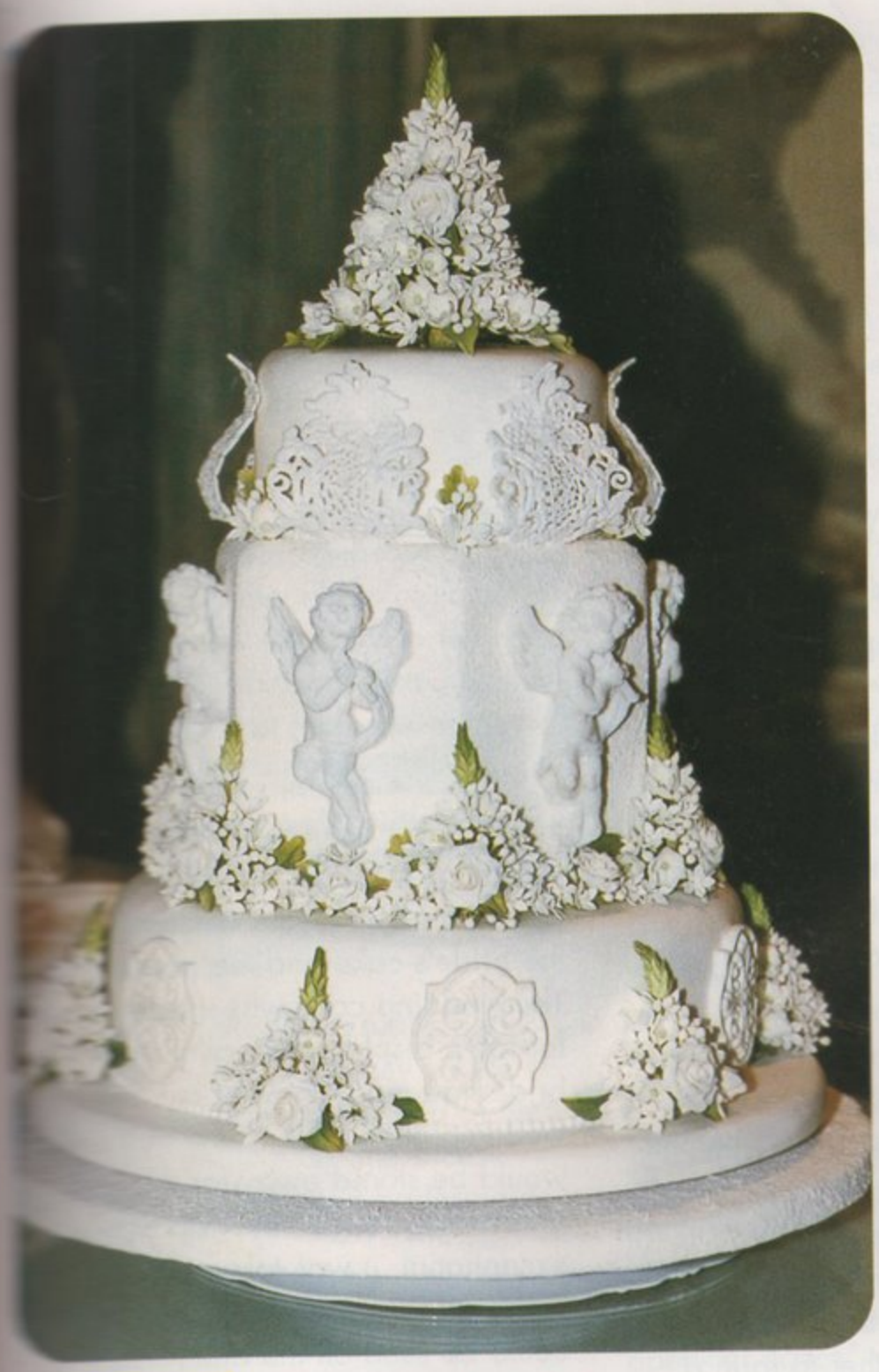
Amanda Hansen

Delicious Designs

Anthony Higham Photography

Amanda Hansen

Susie Q



Gioconda Calvo

D. Carser

Jane Cook

Helen Houlden

A Brief History of the Wedding Cake

by Francine Kirsch

A typical three-tiered wedding cake of 1900 with network, overpiping and an overflowing vase.

For a century now, the wedding cake has been a make-or-break test of a baker's skill. A bad wedding cake can ruin a reputation, but a good one is an instant advertisement.

It's said that London pastry chef William Rich, inspired by the 226-foot steeple of nearby St Bride's church, invented the now traditional wedding cake, with its tiered look of the neo-classical architecture of the early 1800s. But the tradition of the wedding cake is much older still - as a symbol of fertility and of luck.

In ancient Rome, the bride and groom bit into a plain cake, the rest of which was crumbled over their heads. Ancient Hebrews threw grains of wheat at the bridge to ensure her fertility and, in Renaissance Italy, the guests threw coloured, sugared almonds. Today, of course, we throw rice.

In the days of Queen Elizabeth I, the bridesmaids baked individual-sized cakes - basically sweet buns with raisins - which were placed together on the reception table as a centrepiece. A hundred years later, the French frosted these buns so that they would stick together to form a bona fide, rather than a makeshift, centrepiece.

French wedding cake traditions emigrated to England when Charles II, returning from Exile in France in 1669, brought French chefs with him. The French, for example, made a fruit cake for the groom and a light, sugar-decorated cake for the bride.

Eventually, the cakes were combined for the three-tiered wedding cake we know - with the bottom tier eaten at the reception, the middle one sent to "absent friends" and the top tier saved for the christening of the couple's first child.

In small towns, before the Industrial Revolution, the three-tiered tradition began somewhat differently. The bride and groom returned from the church in a fruit-and-flower-bedecked wagon and the guests brought all the food. After the Industrial Revolution, the wedding cake came to symbolise the wagon and the food became gifts because reception rooms in cities were too small to hold them all. At first each tier of the cake was different (yellow cake, chocolate cake, fruit cake, for example) to represent a variety of the past.

In fact, most affluent Victorian weddings boasted three cakes, not merely three tiers: the wedding cake, the bride's cake and the groom's cake. The wedding cake was usually made for table display. Very often, after the bride had made the first cut, the wedding cake - if it was a fruit cake - would be stored away for the 25th anniversary. If the cake top was exceptional, it was taken off and housed under a glass dome so that it could be used on the anniversary cake.

Superstition had it that a bride must have the groom help her with the first cut or remain childless. Superstition also said that a bride who tasted the

A star-shaped 1920s wedding cake - note the short "flapper" gown of the cake top bride figure.

In the 1920s, gold piping was popular on wedding cakes.

cake before that official first cut would lose her husband!

The groom's cake was usually dark and the bride's cake usually white. They were set up at either end of the buffet table and cut up; the slices were given to unmarried bridesmaids and groomsmen.

The bride's cake had a coin, thimble, ring and button baked into it to symbolise wealth, eternal spinsterhood, marriage and unrequited love respectively to the bridesmaid who received it. Narrow strips of the bride's cake were also threaded through the wedding ring by bridesmaids, then wrapped in ribbon-tied paper and given to unwed male and female guests. They would supposedly dream of their future spouse if they put the "favour" under their pillow. An alternative was to use small white cakes with a ring baked into each one.

Most early wedding cakes had gum paste or china vases, often trimmed with cherubs or classical female figures, on top. An advertisement for G. Sparagnapane & Company ["Oldest Established Manufacturers of Wedding Cake Ornaments in the UK"] shows a statue on the pedestal of a vase holding a trailing floral bouquet. A United Yeast Company advertisement stated "Wedding Cake Ornaments Our Leading Speciality, Vases, Cupids, Figures, Centres of Brilliant Whiteness".

Brilliant whiteness was so important that laundry blue was often added to early icing. Even a 1955 British manual still advised that a faint bluish tinge be added to icing to make the wedding cake really white.

While many early wedding cakes were three-tiered, one-tiered and two-tiered cakes could be just as lavish. And each tier could have multiple layers, making it very high indeed. Some overpiped (or Lambeth) style single-tiered cakes were more elaborate than the multi-tiered ones. One such single-tiered cake boasted 300 pieces of royal icing "lace".

While not unknown before, the use of pillars between tiers first became widespread in the 1920s. Early pillars were very fat, but they had slimmed down considerably by the late 1940s when thin, high pillars became popular. A 1950s magazine advertisement for slender pillars mentioned the "growing demand for open-tier cakes" and a photo of one

This extraordinary cake won a gold medal at a 1930s London exhibition of baking.

1950s cake showed pillars so high there seemed to be almost no cake above or below them!

The 1920s brought some unusual icing ideas such as the stucco finish. It looked like the exterior of many homes of the time and was created by

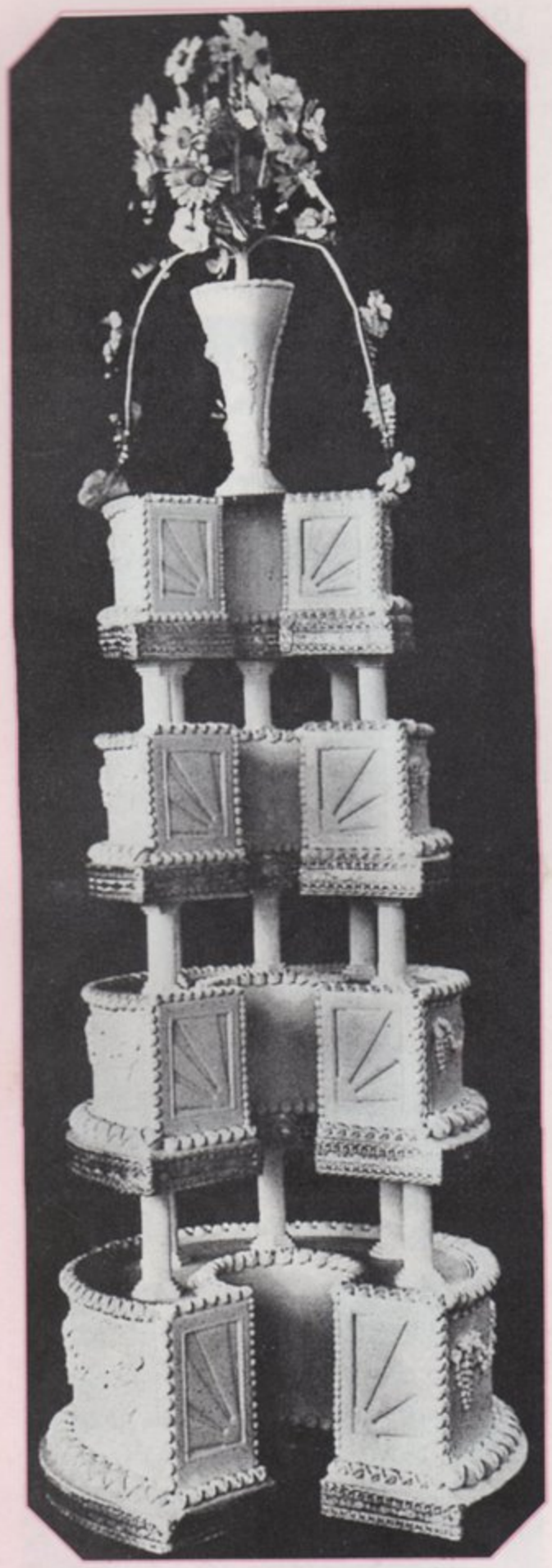
The other side of 1930s wedding cakes - a single-tiered "2 guinea" model.

"stabbing the surface of the icing with a clean stiff brush just as the surface begins to dry". This look was perfect for a bungalow wedding cake (topped with a bungalow, peopled with small figures), the bungalow being the ideal 1920s home.

Gold decoration was important in the 1920s too - piped rather than paper or plastic - as was brightly coloured floral trim - violets, deep pink sweet peas, turquoise forget-me-nots.

One idea that never caught on, but terrified some 1920s bakers who relied on wedding cakes to bring in business at slow times, was the fad for pre-sliced, pre-boxed wedding cakes.

In the 1930s, the "streamlined" look, so popular in industrial design, found its way onto wedding cakes. Photos of the 1938 British Bakers Exhibition showed three unusually stark cakes. Also in the thirties, wedding cakes



Wedding cakes grew to four tiers in 1950s Britain - such as this horseshoe-shaped example.

coloured to match bridal gowns were fashionable because coloured bridal gowns were enjoying a vogue.

Master bakers advised novices not to be slavish in their matches, otherwise the cake would be unappetisingly dark, and advised them to use, on a white cake, a pastel shade of the gown's colour or the colour as the trim only.

Another novelty of the twenties and thirties was the engagement cake. A German cake decorating manual showed a deep yellow engagement cake with a tiny pair of doves on a pillow in its centre. A lavender, pink and brown engagement cake sported a pair of doves holding wedding bands in their beaks.

A related category was that of wedding anniversary cakes. As early as 1902, Ernest Schulbe applied piping to a band of gold paper around a cake for a golden wedding anniversary and to a band of silver paper for 25th wedding anniversary.

A 1950s British book showed anniversary cakes with silver or gold paper trims. It also recommended gold leaf which "can be applied to iced surfaces by the means of a very little gum arabic". For diamond anniversaries, the author suggested using diamond shapes as decoration.

Today's anniversary cakes are often replicas of the original wedding cake since vintage photos of the bride and groom cutting the cake are so common.

Modern wedding cakes have been known to stand eight feet high and boast 3,000 flowers, to be as big as the table they stand on, to feature gum paste sculptures of life-sized champagne bottles and sport swan-filled blue gel lakes. Yet the grand prize winner at a recent wedding

A golden anniversary cake by Nirvana with gold paper trims.

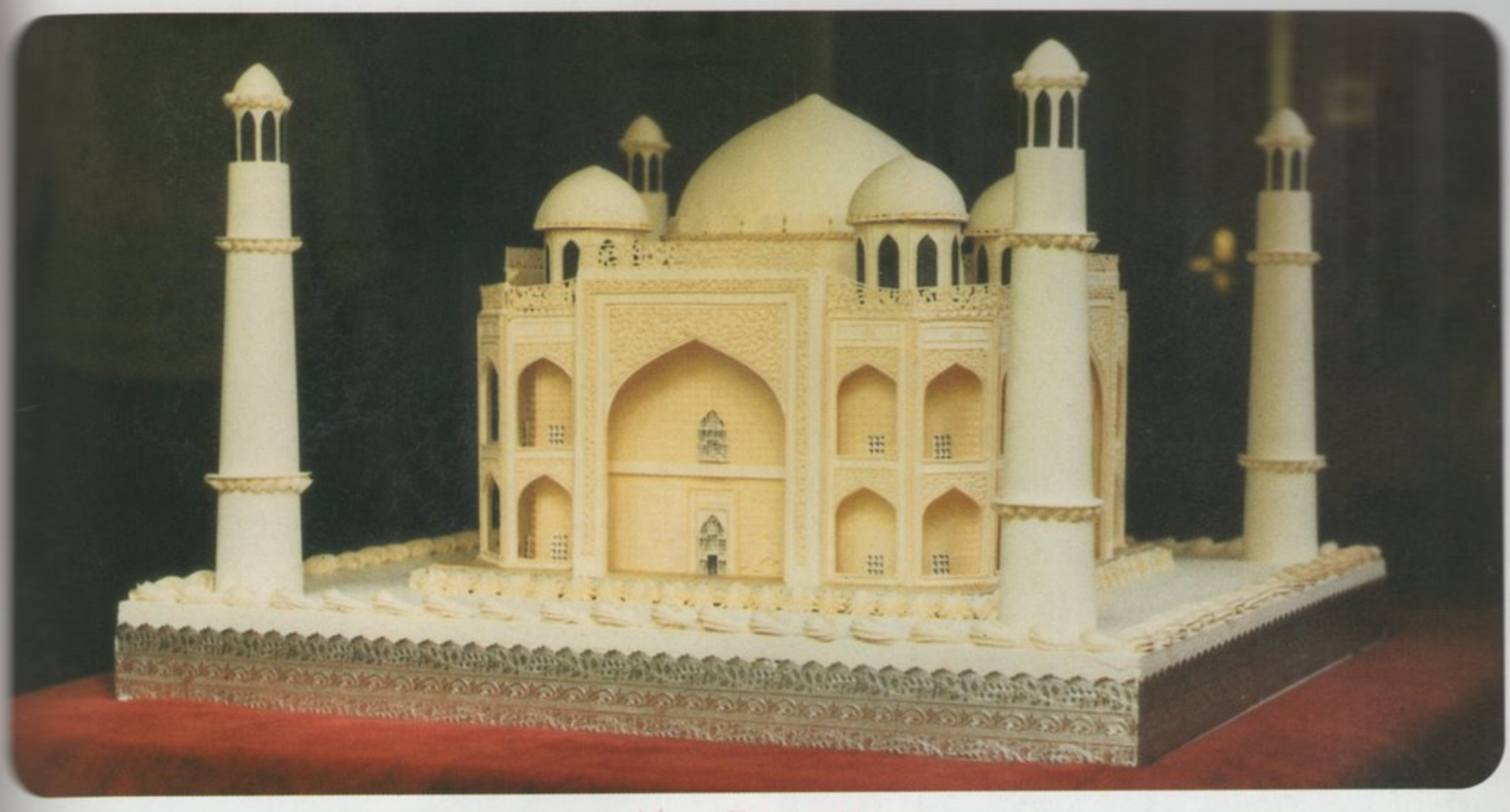
A single-tiered 1950s wedding cake - square and austerely beautiful.

cake contest was the simplest - a two-tier white oval topped with a spray of orchids.

It was really hard to make a wedding cake before 1900. Not only were the tools for decoration crude and hard to come by, but even baking the cake was a chore.

A large quantity of sugar had to be used because the individual crystals of 19th century sugar were so coarse. A Victorian wedding cake would taste too sweet to us.

Although patents were issued for the egg beater in 1856, it wasn't mass-produced until 1870. Cake pans were only developed in the 1870s, before which time bakers used paper-lined hoops, and ovens were so primitive that, in 1889, even the pastry chef at Delmonico's, New York's best restaurant, baked his cakes for five hours.



Alan Barrett

Turrets & Towers

Carol Deacon

Honor Ridout

Wendy Broadhead

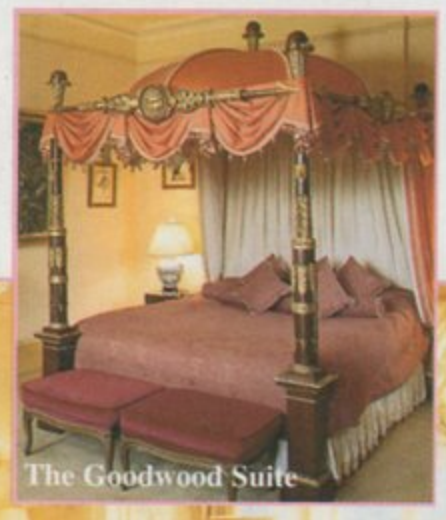
Why settle for a mere dance when you can have a ball?

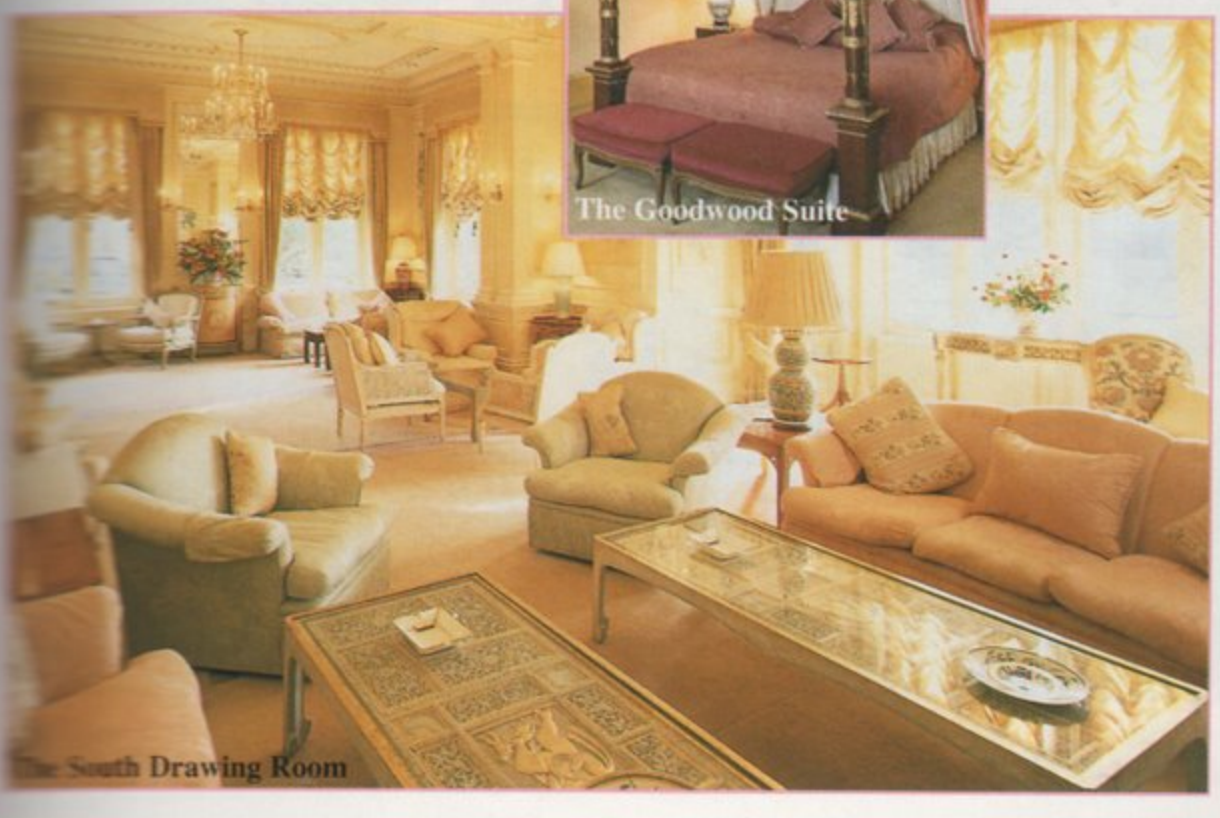
With so many castles and stately homes now licensed to hold civil wedding ceremonies, there has never been a better time to arrange the fairytale wedding of your dreams. If you picture yourself in a gown fit for a princess with slippers of glass and flowers in your hair, why not choose the perfect country setting, such as one of those featured here, to set off your very special day. Just tell yourself, "Cinderella, you shall go to the ball!"

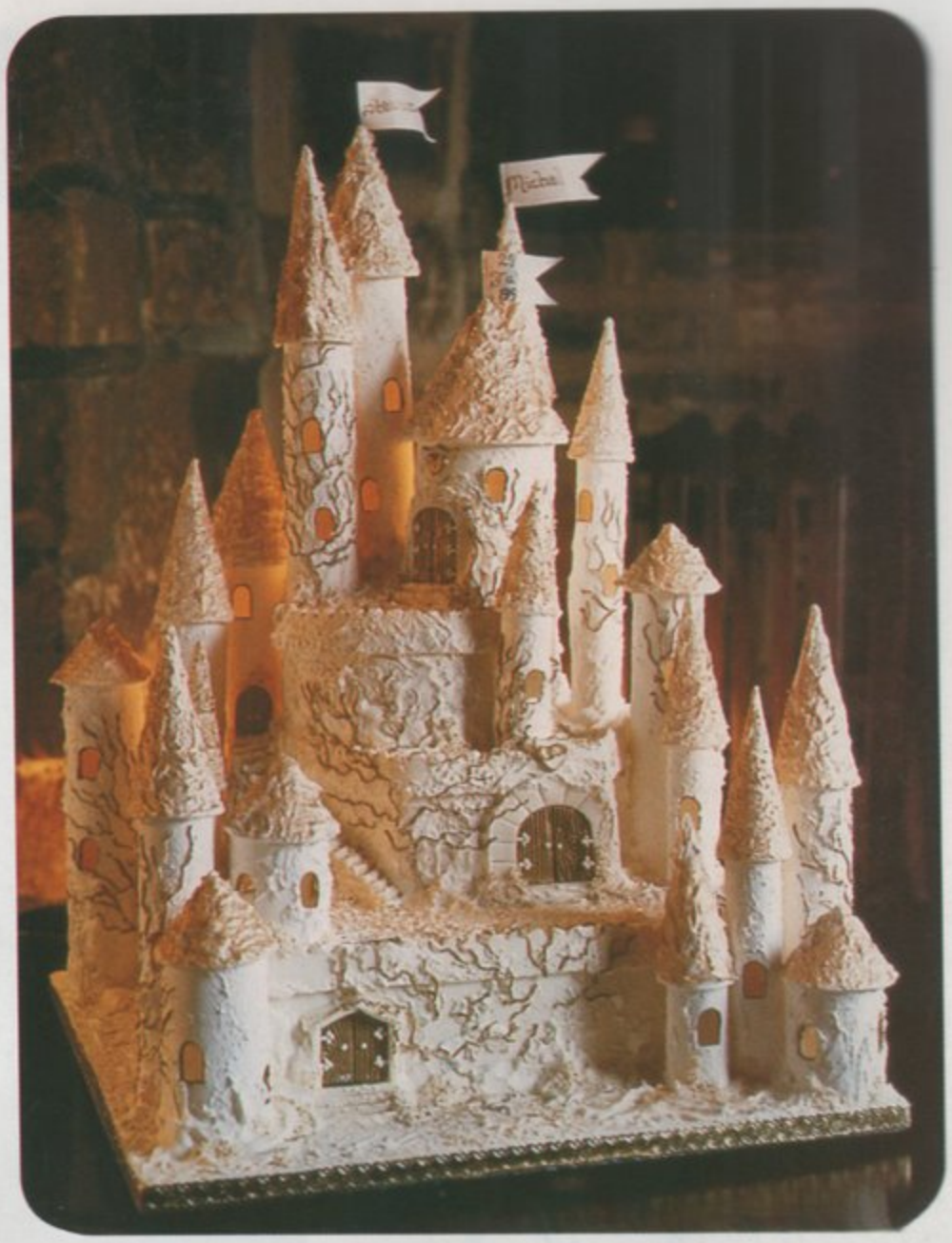
Alexander House, Turners Hill, West Sussex, RH10 4QD

Alexander House

Alexander House is a magnificent 17th-century mansion steeped in history and set amid 135 acres of beautiful mature gardens and parkland with spectacular views. Owned at one time by the family of the famous poet Percy Bysshe Shelley and later in the 20th Century by William Campbell, Governor of The Bank of England, this impressive house is now one of England's most exclusive hotels.


The Goodwood Suite


The South Drawing Room


Centrepiece Cakes

Alexander House is the perfect venue for your special day, both the magnificent South Drawing Room and the beautiful oak-panelled Library are licensed for civil marriage ceremonies. The House aims to meet each couples specific requirements: for small intimate receptions up to 24 people, you have the choice of one of the three private dining rooms and for parties up to 50 people, the splendour of Alexander's restaurant is yours. Alternatively, Alexander House could be yours exclusively, affording you the opportunity to take on the house in its entirety and, if desired, a marquee in the gardens. This would include all 15 of the individually decorated bedrooms and suites, two of which feature four poster beds, and an experienced team to make your day truly memorable.

For more information, contact Alexander House on 01342 714914.

Alexander's Resturant

Alan Barrett

Peter Roberts

The Old Mill, Aldermaston, Reading, Berkshire, RG7 4LB

Situated in one of the most picturesque locations in Royal Berkshire and set in 20 acres of ground surrounding the River Kennet, The Old Mill has been family run for the past 60 years and has earned a high reputation for traditional home cooking and friendly service. It is now one of the top locations for both wedding ceremonies and receptions. Built around 1800 and used as a flour mill until 1920, The Old Mill now caters for parties and receptions for up to 90 people. A stunning riverside conservatory allows evening parties of up to 150 people.

In the extensive grounds of this unique setting, an old dairy parlour has been converted to the Stable Room and makes an ideal venue for smaller parties. Both the Mill and Stable Room are licensed to hold wedding ceremonies. With such beautiful grounds, The Old Mill is a photographer's paradise.

So, whether you arrive by car, horse and carriage, or go for something different like a barge, helicopter, hot air balloon, tractor or fire engine!, you can be sure of the perfect day at The Old Mill.

For more information, contact The Old Mill on 0118 971 2365.

The Old Mill

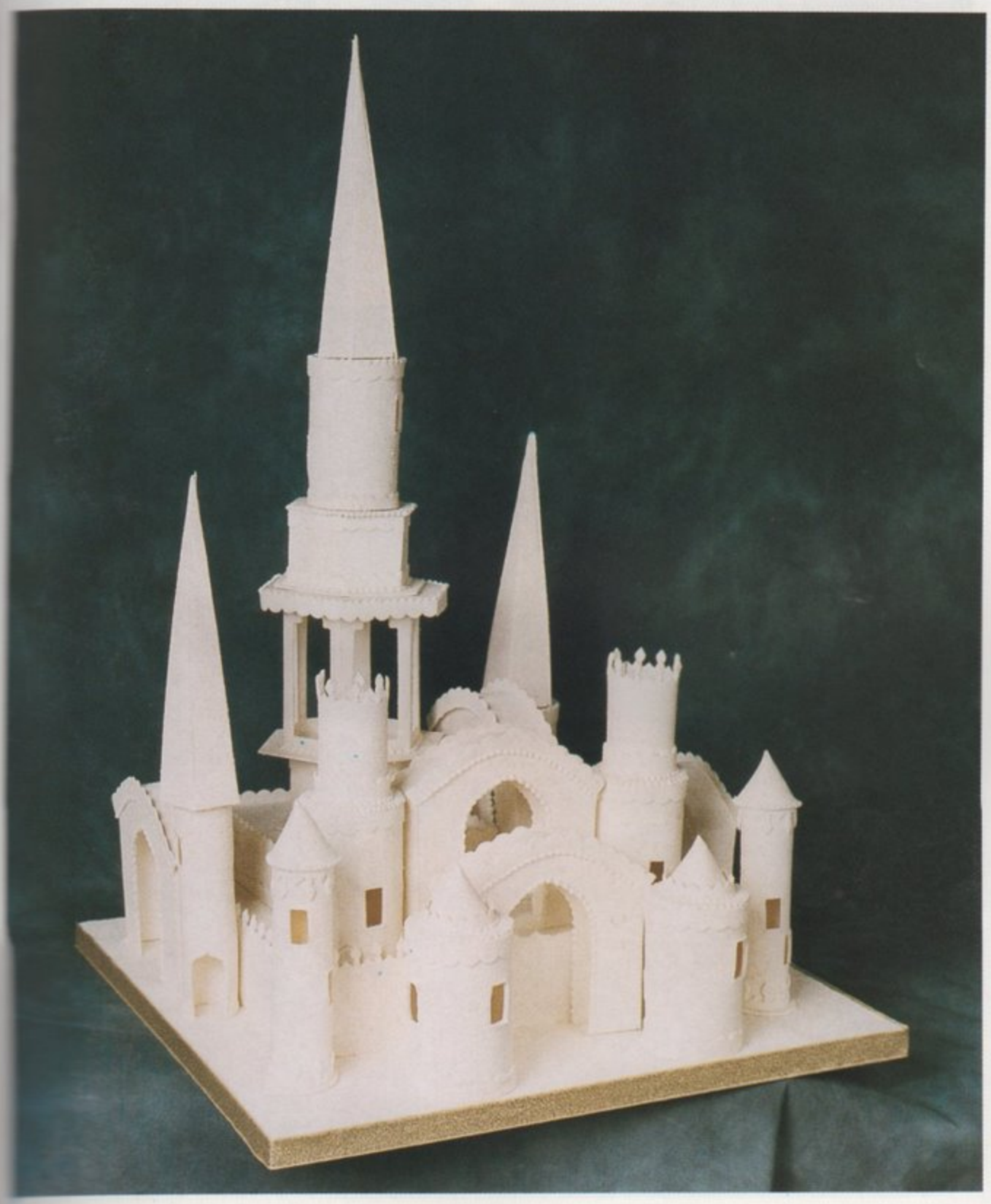
Hall Barn, Sudbury, CO10 7EU

noted in the Domesday Book, the recently opened Smeetham Hall Barn has been lovingly converted to retain its original features and character. A perfect setting for wedding receptions with up to 150 guests, Smeetham Hall Barn is also licensed for civil wedding ceremonies.

The waterfront setting combined with the surrounding countryside enhance this charming venue. A pretty barn externally, inside it is light and airy, ...ecently beamed and capable of ...sting 150 guests. A marquee ...tending into an attractive redbrick ...courtyard provides additional space.

...Visitors have been fascinated to learn ...about the history of the barn and its

Smeetham Hall Barn



Hockleys

owners, descendants of a celebrated naval family boasting five Admirals, including an Admiral in the time of Sir Francis Drake and Lord Nelson's Commander-in-Chief at the Battle of Copenhagen. The family history of serving monarch and country can still be detected in this beautiful venue today.

For more information, contact Smeetham Hall Barn on 01787 374544.

Dalhousie Castle, Edinburgh, Scotland, EH19 3JB

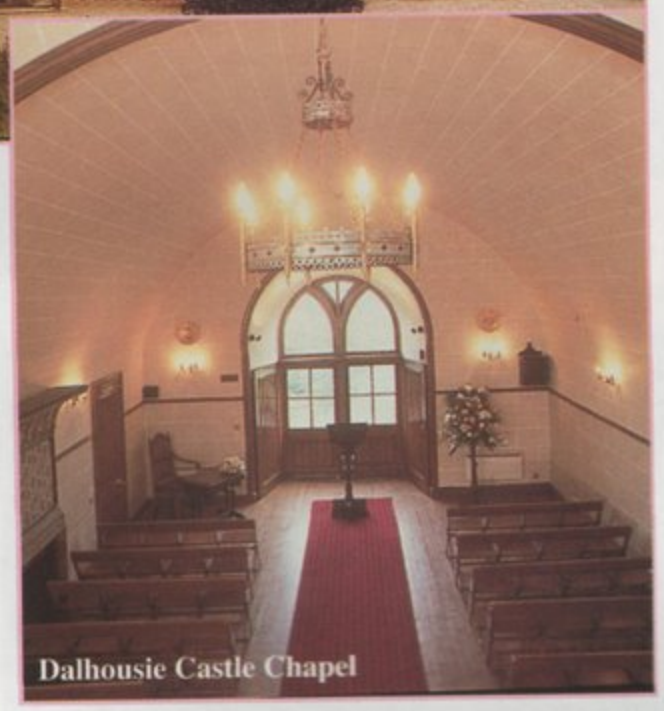
The splendour and history that surround this fascinating 13th-century castle, when combined with acres of forest, parkland, river pasture and the luxury of modern day comforts, make for an irresistible blend. Dalhousie Castle provides a romantic and unusual venue for weddings: the charming private chapel and vestry offer a unique location for a memorable wedding ceremony, overlooking lush green parkland and the meandering South Esk River.

Built over 700 years ago by the Ramsays of Dalhousie amid the rolling Midlothian countryside, it is intriguing to think that Edward I, King of

Dalhousie Castle

England, stayed at the castle, that Oliver Cromwell used it as a strategic base and that Queen Victoria visited in 1842 during her grand Scottish Tour. Indeed, Dalhousie Castle has, over the centuries, played host to Kings, Queens, diplomats, politicians and famous authors - the splendid rooms named after them remain as a fitting tribute to the castle's unique history.

For more information, contact Dalhousie Castle on 01875 820153.



Dalhousie Castle Chapel

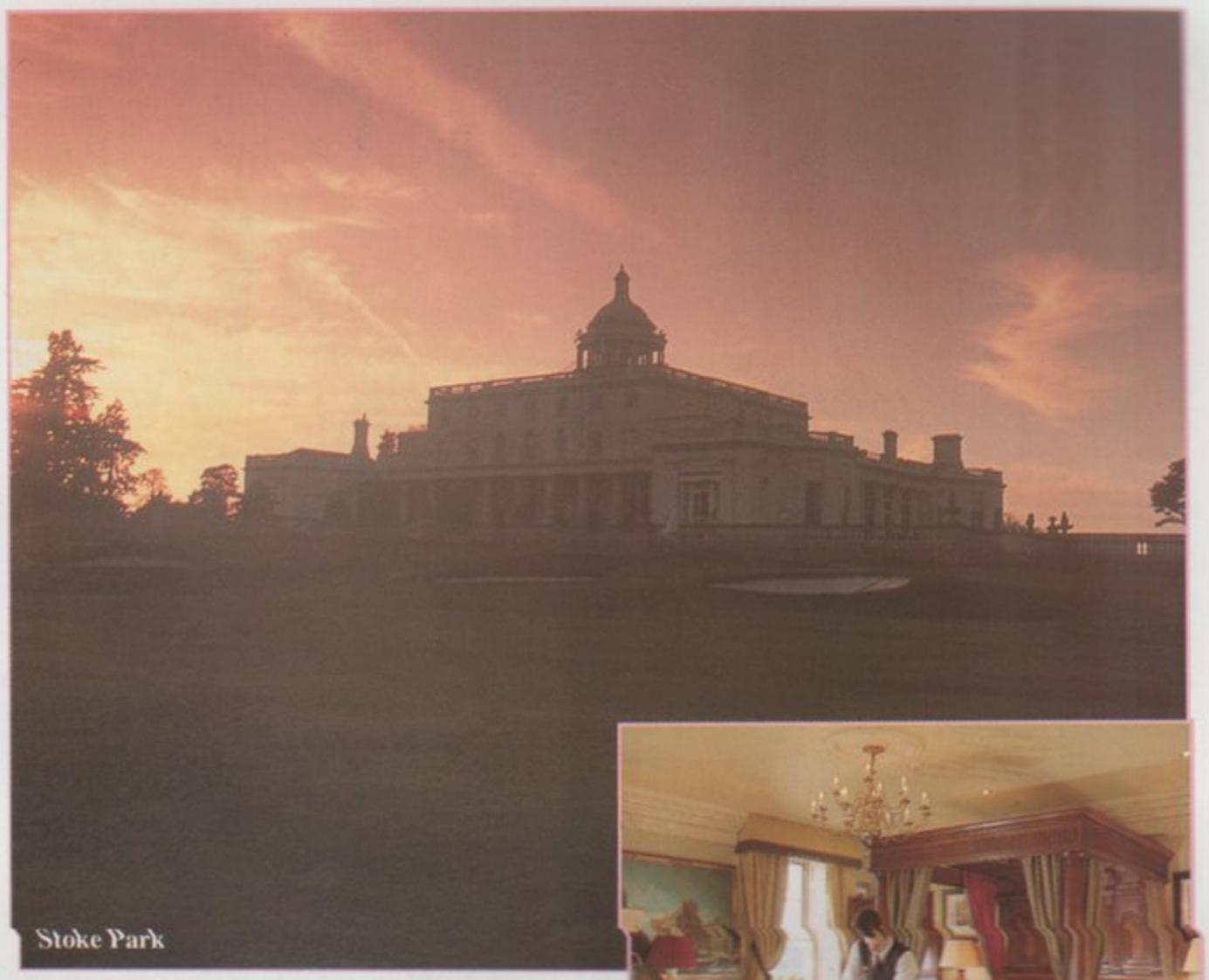
Zia Collins

Alex Bransgrove

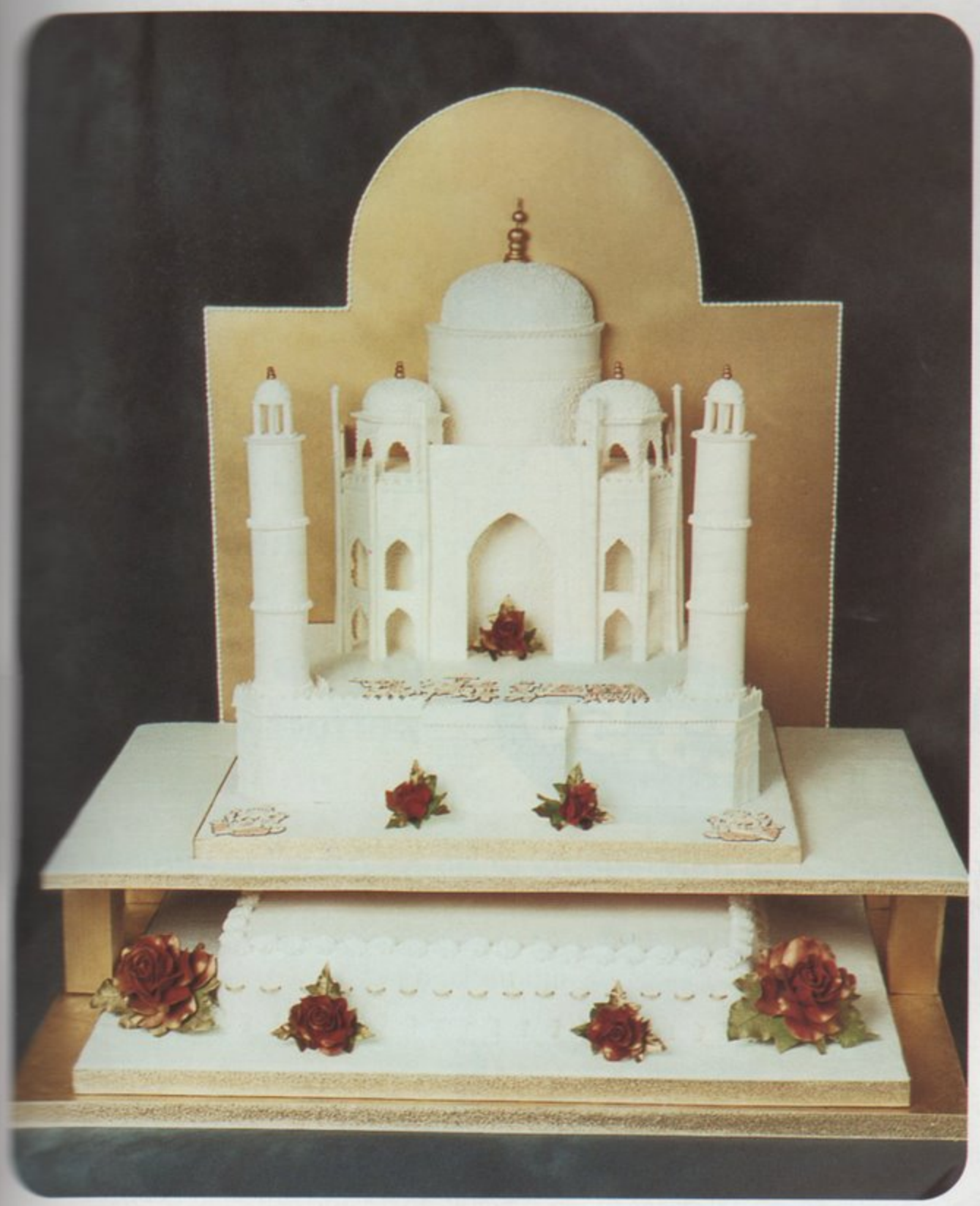
Marie Holton

Jeanette Chappell

...Englishman's home is ...castle" is Sir Edward ...ke's (1551 - 1634) ...most famous remark. ...oke Park was his ...stle. With a recorded ...story of more than ...ree hundred years, this ...breathtaking grade one ...Palladian Mansion is set ...within 350 acres of ...parkland, golf course ...and gardens and would ...provide a unique ...setting for any wedding.



Stoke Park



Stoke Park Club, Park Road, Stoke Poges, Buckinghamshire, SL2 4PG.

Situated in beautiful Buckinghamshire, Stoke Park is licensed to hold Civil Marriage Ceremonies in any of its three licensed suites overlooking an array of wonderful fountain gardens. The spectacular south facing Fountain Room will provide an exceptional and memorable experience for up to 110 guests.The elegant Ballroom offers magnificent high ceilings and a breathtaking open fire is the focal point of this silk panelled room offering dining for 48 guests. Finally the oval shaped Wyatt room with its glass domed ceiling caters for a more intimate 12 guests.

Stoke Park Club prides itself on making everones wedding day complete. Their attention to detail and complete flexibility will ensure your special day is truly memorable.

For more information contact: Stoke Park Club on 01753 717171

Hockleys

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Alan Dunn

Instructions for making this cake design can be found in issue 61 of **CAKES** & *Sugarcraft* Magazine

Centrepiece Cakes

Amanda Hansen

Hockleys

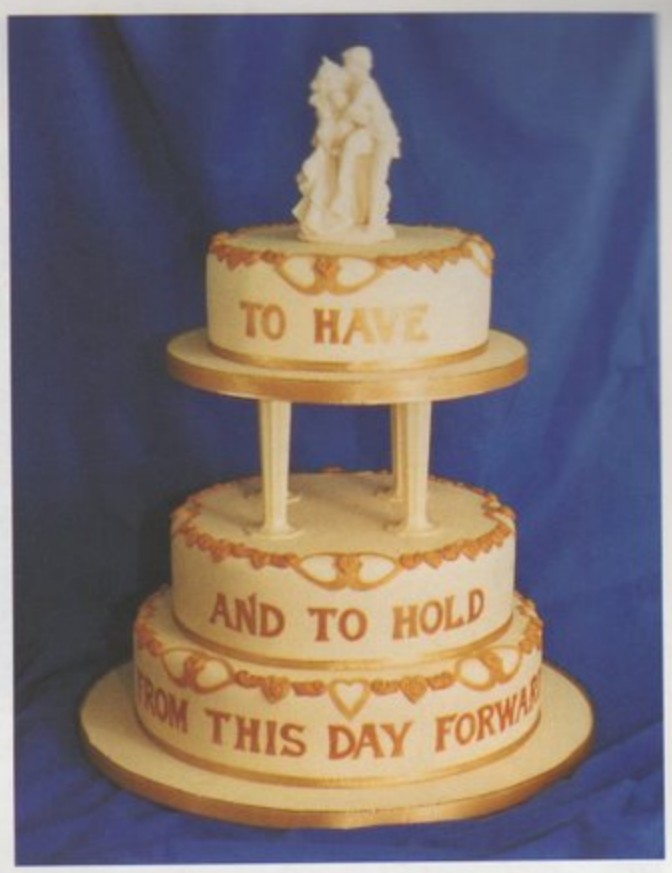
Heidi Schmidt

Pat Trunkfield

Belinda Neal

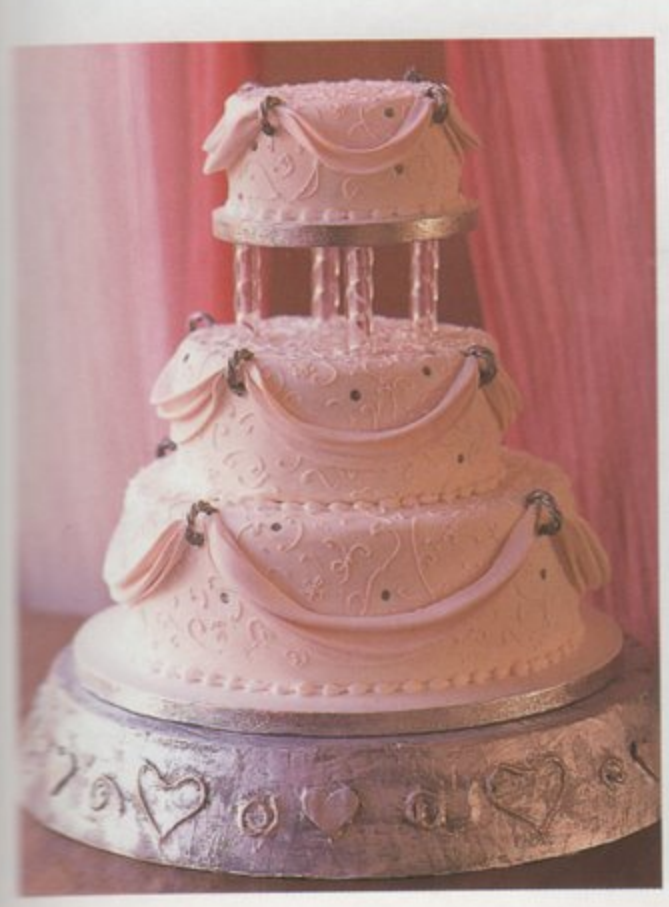
Maureen Williams

Janet Side



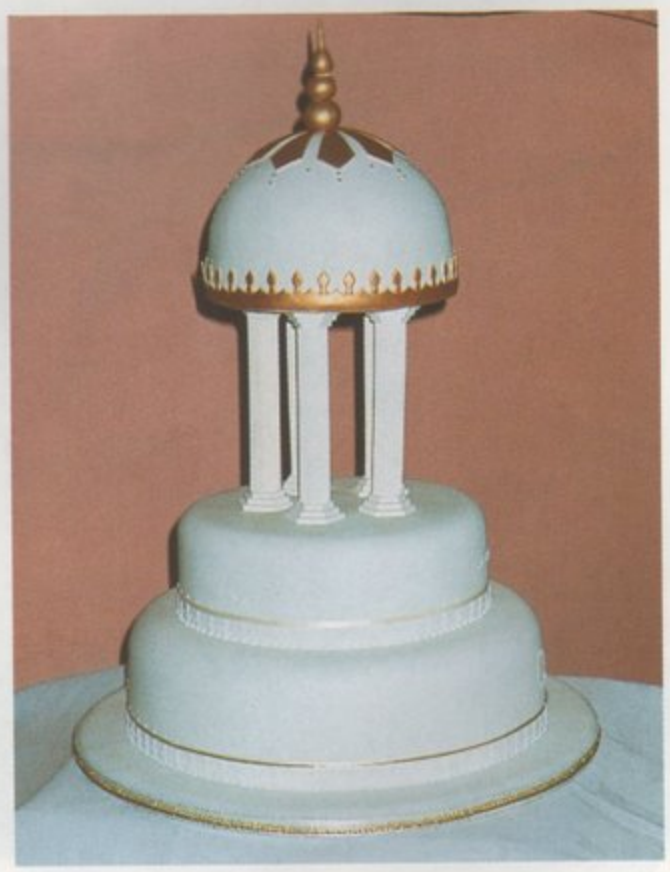
Imaginative Icing

Joan Simper

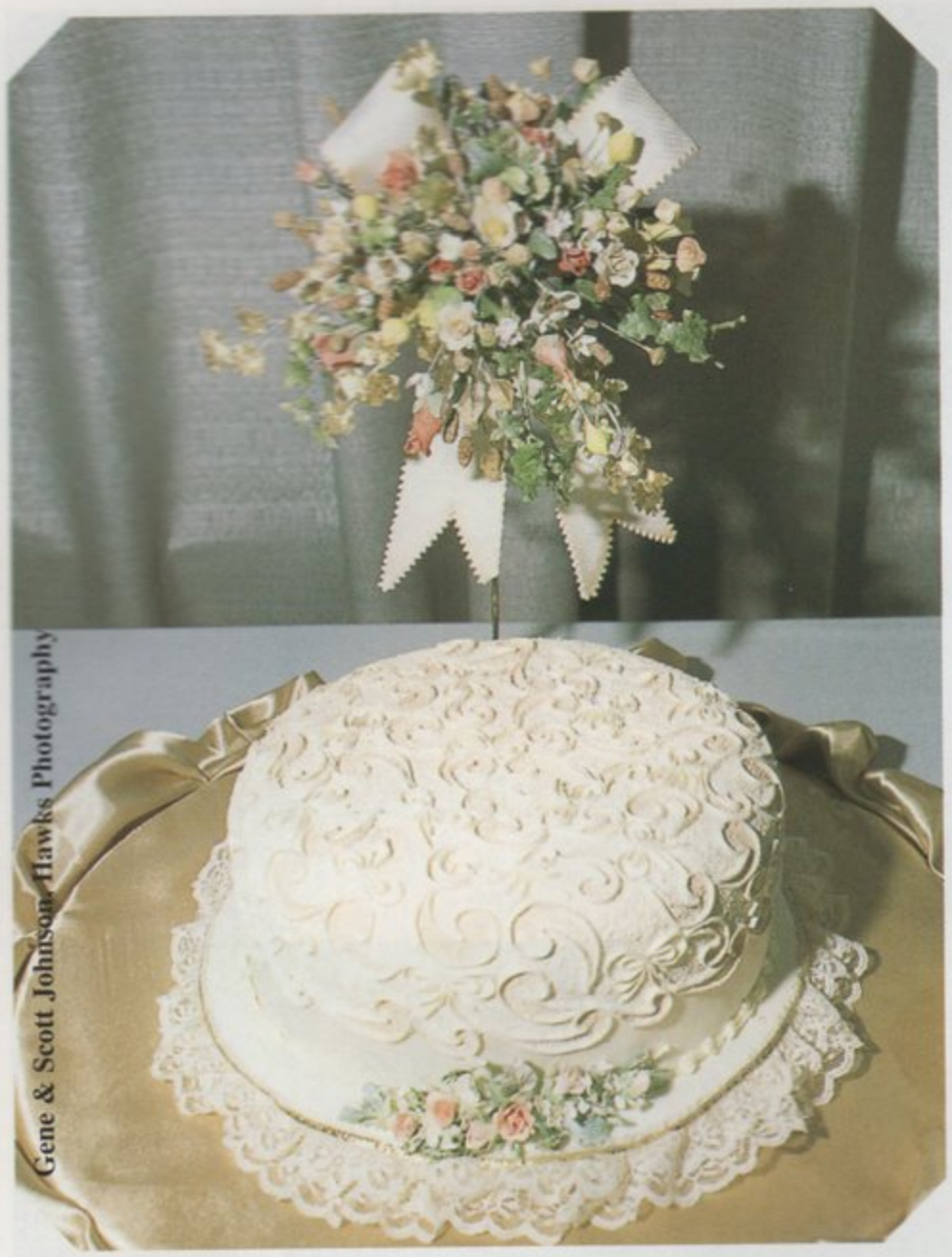


Linda Calvert

Kumiko Sudo



Kathy Moore



Lalanee Perera

Rosa De Ortega

R.I.Clement

Wyn Grisham

Eleanor Rielander

Dianne's Cakes

Nina Lindsay for Great Impressions

Anthony Higham Photography

Amanda Hansen

Elzbieta Frys

Hockleys

Margeret Masterman

Tony Warren

Nina Lindsay for Great Impressions

Linda Calvert

Joan Kroll

Susie Q

Ursula - Art of the Cake

Ursula - Art of the Cake

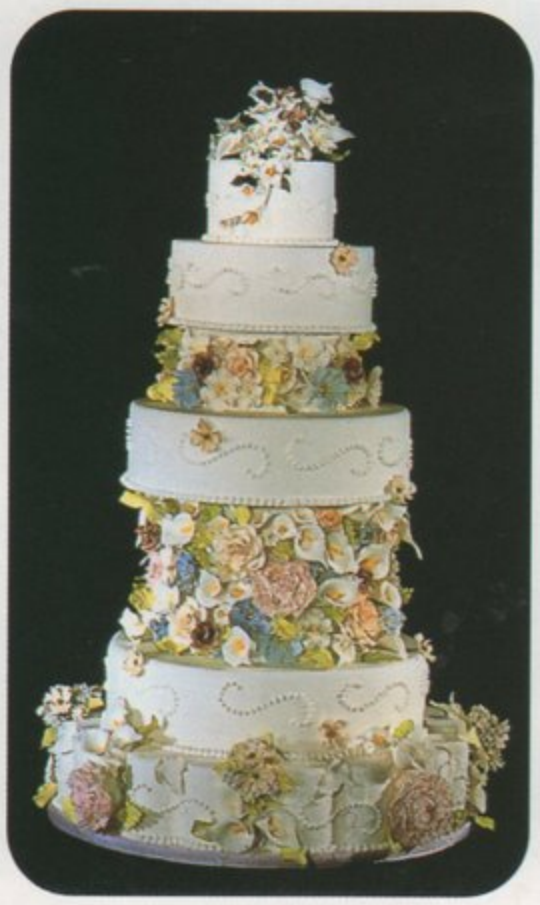
Linda Fripp

Helen Houlden

Margaret Button

The Top Tier

Christine Hills



Ursula - Art of the Cake

Yumiko Araki

Ursula - Art of the Cake

Susie Q

Ursula - Art of the Cake

Margaret Masterman

Amanda Hansen

Ann Pickard

Linda Fripp

Helen Penman

Helen Penman

Jane Cook

Jane Cook

Jane Cook

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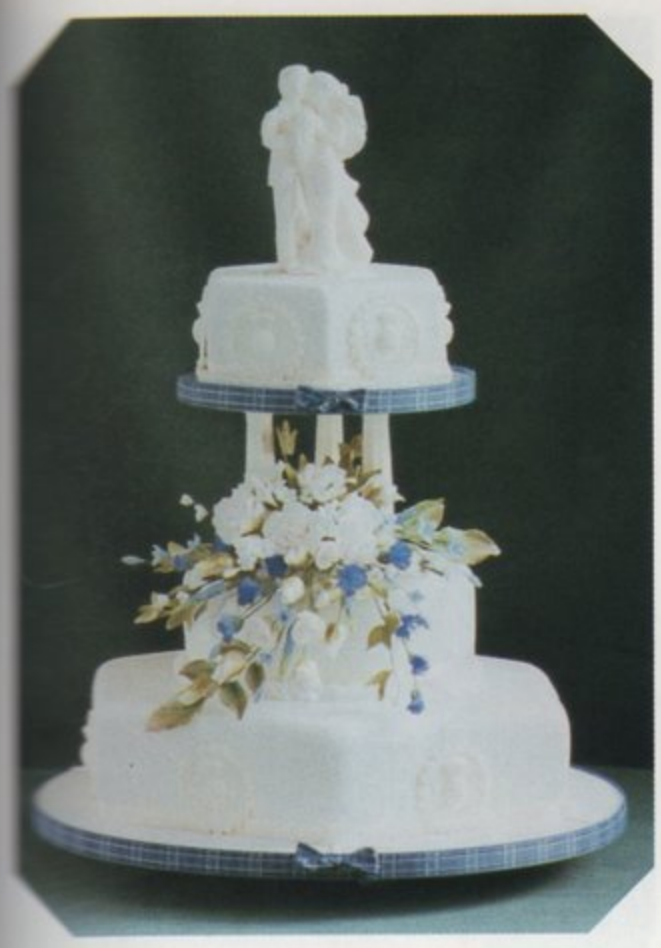
Ayoma Fonseka

Jane Cook

Linda Fripp

Jane Cook

Jane Cook



Bea Rendall

Jane Cook

Hockleys

Hockleys

Bea Rendall

Hockleys

Ann Pickard

Hockleys

Cakes of Distinction

by Linda Wolfe

Chocolate

A popular request for 21st-century weddings...

Linda Fripp

Doreen Dolman

Linda Fripp

Gene & Scott Johnson, Hawks Photography

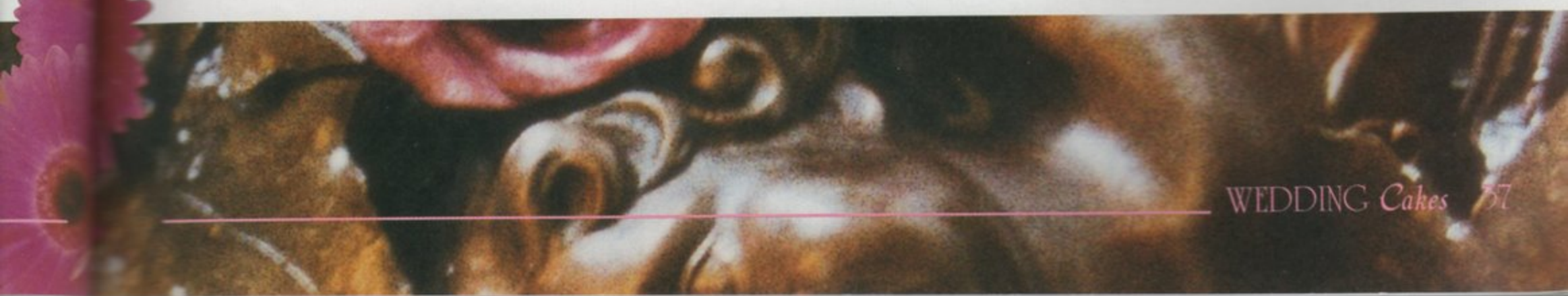
Jerry Franklin

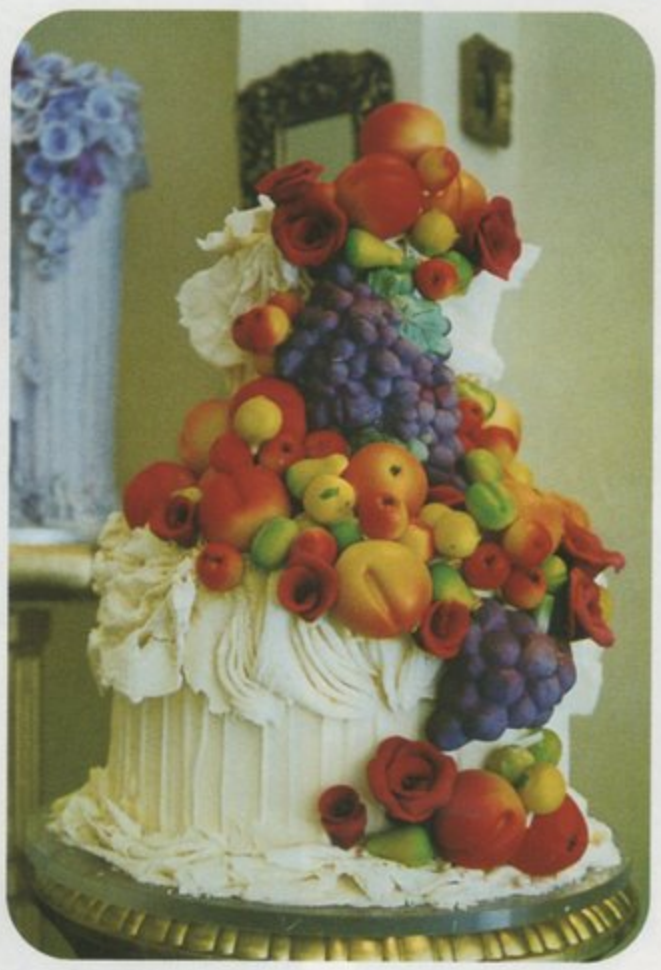
Anne Bolton

Susie Q

Linda Fripp

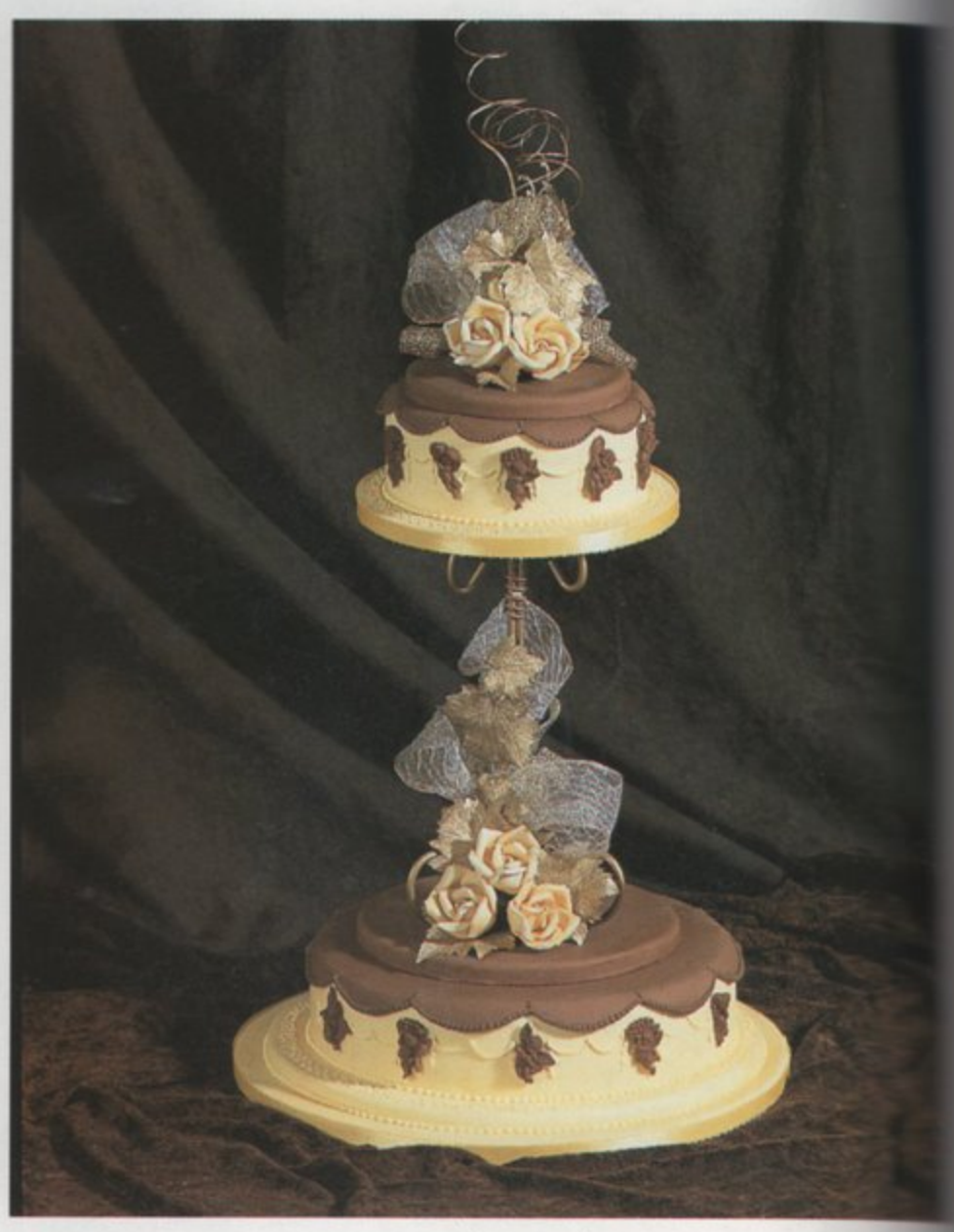
Choccywoccydoodah...





Choccywoccydoodah...

Honor Ridout



Ann Pickard

Sugar Wedding Bouquets

Made from sugar, these stunning wedding bouquets were entered in the Annual Squires Kitchen Sugarcraft Competition. Whilst not intended for practical use, these designs could be commissioned in real flowers or as everlasting bouquets in Cold Porcelain.

S O'Reilly

Maureen Williams

Rachel Creber

Betty Kerr

Cassie Brown

Linda Younger

Krysia Wilson

Lynne Moore

Mrs J Fearne

Heulwen Corp

Kathy Moore

Sugar Flower Arrangement

L.A.Underwood

Pat Garner

Doreen Mackmurdie

Cold Porcelain Table Decorations

Cassie Brown

Ulla Netzband

Cold Porcelain is the ideal medium for everlasting displays. For commissions, contact The Porcelaina Society on 01204 883101.

Katie Kearns

Janet Carpenter

Alan Dunn

Jean Evans

Tombi Peck

Joan Simper

Linda Calvert

Hockleys

Dare to be different

Marion Buck

Imaginative Icing

Anne Bolton

Ruth Rickey

Ursula - Art of the Cake

Kath Swansbra

Amanda Hansen

Jane Asher Party Cakes

Imaginative Icing

Ann Pickard

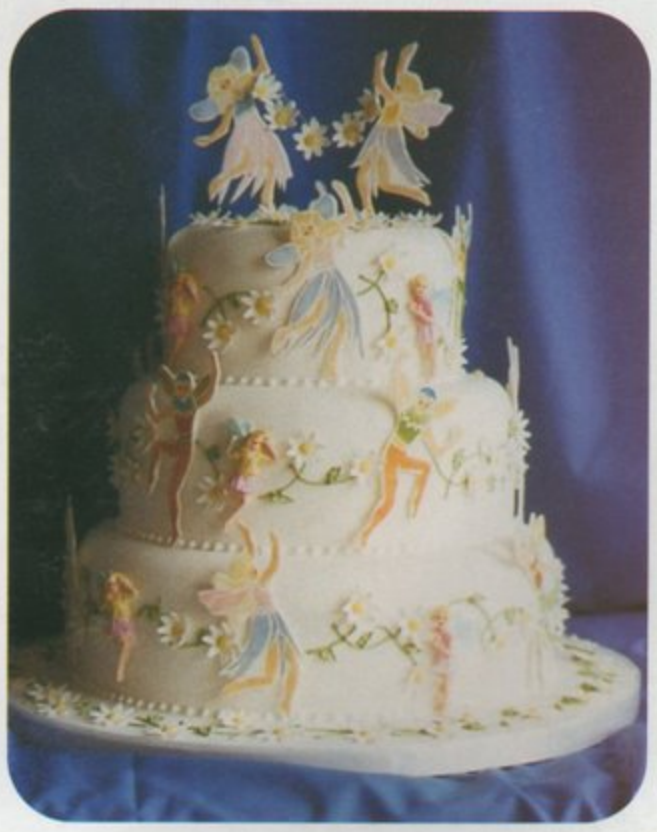
Ursula - Art of the Cake

Ayoma Fonseka

Paige Hayes

Jane Cook

Linda Calvert



Jane Cook

Jane Cook

Jane Cook

Ann Pickard

Hockleys

Honor Ridout

The Top Tier

Ice Sculptures

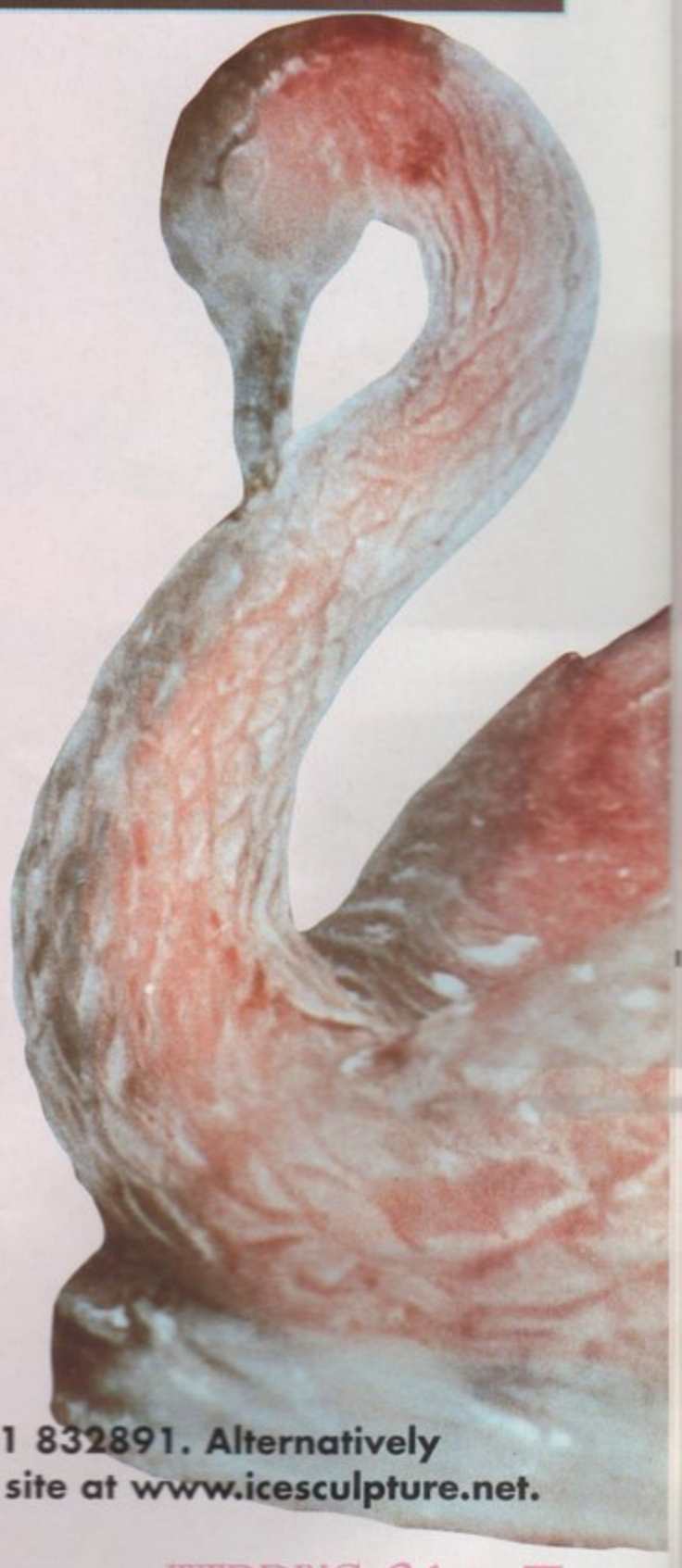
A Splendid Production: Finely Sculpted and Chilled to Perfection

Spectacular ice sculptures are proving increasingly popular at the beginning of this new millennium, favoured as much for their individuality as for their ability to add an inimitable touch of class to any wedding display.

Virtually any design can be perfected in ice, allowing every couple to personalise their special day. Current designs range from traditional swans to Vodka Luges for the more adventurous: here spirits pour through the stunning sculpture and emerge deliciously cold and ready to drink.

Ideal for use as flower, wine and food displays or as superb ornamental centrepieces, sculptures are delivered directly to the venue and are supplied with a drip tray.

With prices ranging from £200 for a classic swan to £1500 for a complex Bar in Ice, there is no better way to make a splash on your wedding day.



For further information, contact Marie at Ice Productions on 01491 832891. Alternatively e-mail IceProductions@tinyonline.co.uk or visit the Ice Productions web site at www.icesculpture.net.

Amanda Hansen

Anthony Higham Photography

Stylishly Stacked

Linda Fripp

Amanda Hansen

The Top Tier

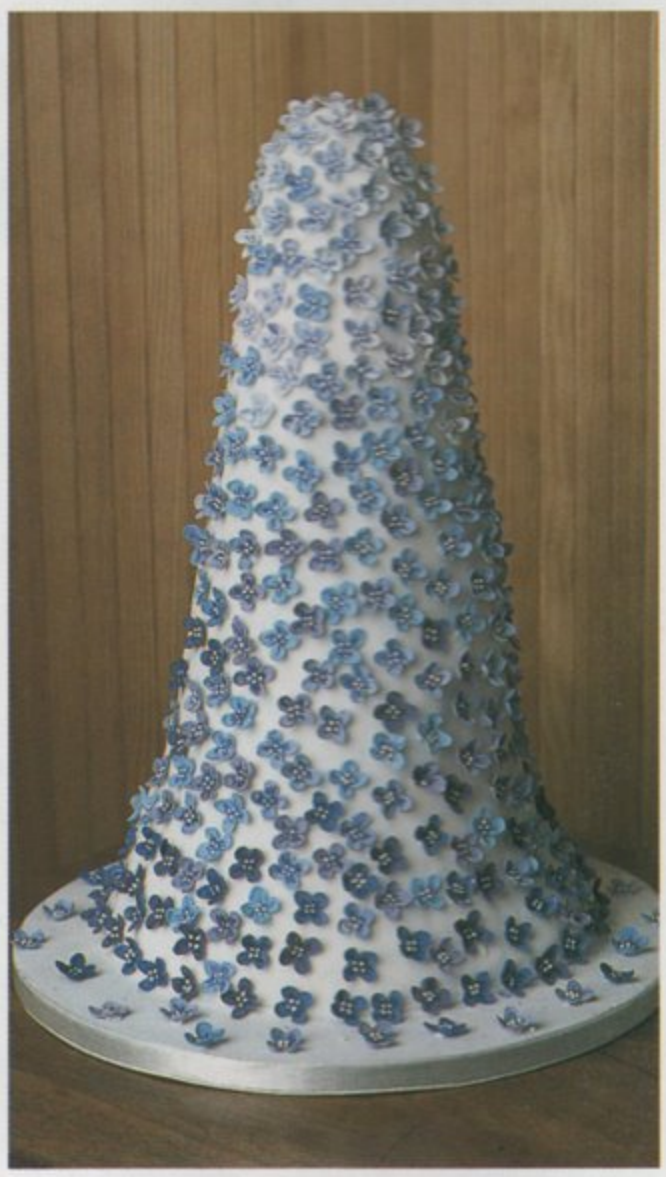
Carol Fink

Tall & Tasty....

Linda Fripp

Helen Houlden

The Top Tier



Linda Calvert

Mercedes Strachwsky

Summer Flowers

Capture the essence of summer

Chris Williams

Susie Q

Zia Collins

Linda Hill

Anthony Higham Photography

Amanda Hansen

Hockleys

Anthony Higham Photography

Amanda Hansen

Ann Mansell-Ward

Linda Fripp

Amanda Hansen

Anthony Higham Photography

Susie Q

Karen Hewitt

Lin Scrannage

Anne Bolton

Anthony Higham Photography

Amanda Hansen

Linda Fripp

Instructions for making this cake design can be found in Issue 64 of **CAKES** *Sugarcraft* Magazine

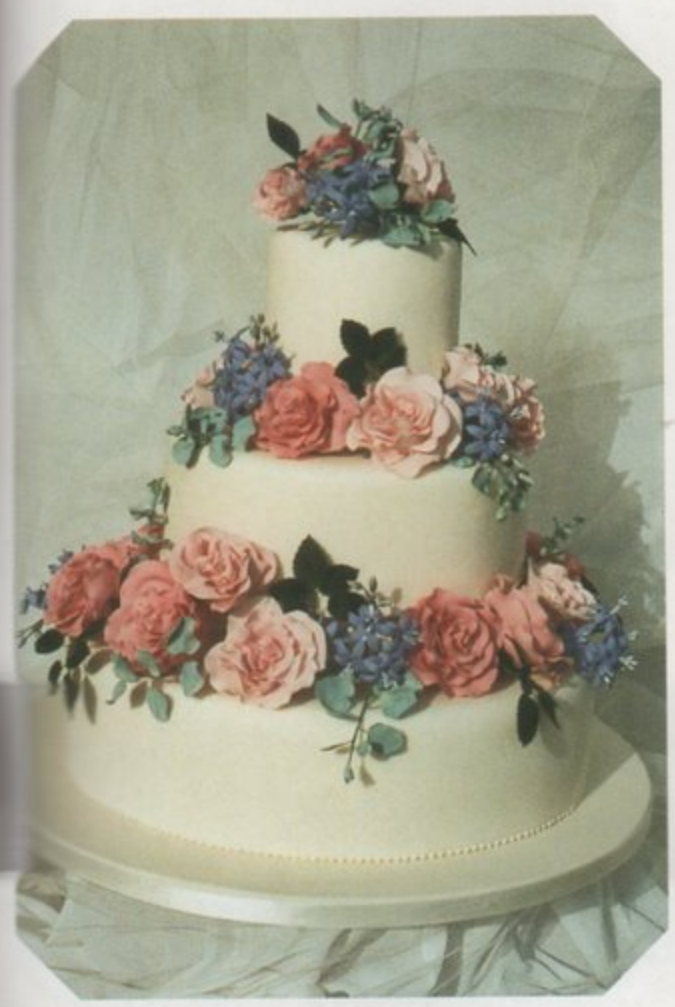
Susan Griffiths

Lynne Rigby

Instructions for making this cake design can be found in Issue 63 of **CAKES** & *Sugarcraft* Magazine

Karen Hewitt

Karen Hewitt



Lin Scrannage

Joan Simper

Kate Penfold

Susie Q

Ayoma Fonseka

Anne Rowley

The Icing on the Top

Jane Cook

Ayoma Fonseka

Jane Cook

Jane Cook

Jane Cook

Jane Cook

Linda Fripp

Sugar Rose Weddi

These sugar roses are made in much the same way as the elegant fabric roses adorning the neckline of wedding dresses, but with one BIG difference: no sewing required!

by Helen Penman

Cake

The top tier of this cake is slightly unusual in that, when it was covered, the marzipan and sugarpaste were draped over the cake to resemble the draping of silk on a wedding dress. The cake board decoration was created using very uniform domes of sugarpaste arranged in a smooth line all around the edge, just like the long line of silk-covered buttons down the back of a wedding dress.

Materials

18cm (7") and 25cm (10") heart-shaped fruit cakes

3kg (7lb) Squires Kitchen Marzipan

5kg (11lb) Celebration Sugarpaste

800g (1lb 12oz) Squires Kitchen Sugar Florist Paste (SFP): Cream

Squires Kitchen Edible Metallic Lustre Dusts: Brilliant Gold and Light Gold

100g royal icing (tinted with Squires Kitchen Berberis Paste Food Colour)

Sugar glue

Icing sugar (for dusting)

Gildesol

Equipment

30cm (12") heart-shaped cake drum

Large and small rolling pins

Fabric textured rolling pin

Sharp knife

Bone tool

Smoothers

Paintbrushes

Cake Drum

Cover the cake drum in Celebration Sugarpaste. Before the sugarpaste is dry, use the textured rolling pin to texture the paste, choosing a central point on the cake board that will be covered by the cake and radiating from that point around the board. Make sure that you apply even pressure all the way around.

The Larger Cake

1. Marzipan and, when dry, cover with sugarpaste. Ensure that the sugarpaste is smooth and polish with a pad of paste to finish it off.

2. When the cake is dry, position centrally onto the prepared cake board.

3. The 'pearl buttons' running around the cake board are made from small circular domes of sugarpaste. Secure with a dab of sugar glue, taking care to make all the 'buttons' the same size.

The Smaller Cake

1. Roll out the marzipan so that you have more than is required to cover the cake. As you place it on the cake, let it fall in gentle folds. Neaten around the cake, using a bone tool to tweak and coax the marzipan into the desired style. Leave to dry.

NOTE: Marzipan is easy to arrange into folds. Should you make a mistake, it is more forgiving than sugarpaste, allowing you simply to start again.

2. When the marzipan is dry, roll out the sugarpaste, again to a larger size than actually required. Gently let it fall onto the cake, again using the bone tool to define the folds already in the marzipan.

3. Once the cake is dry, place it on top of the larger cake, positioning it towards the back to give space for the flowers to cascade down.

4. Pipe a snail's trail around the base of each cake.

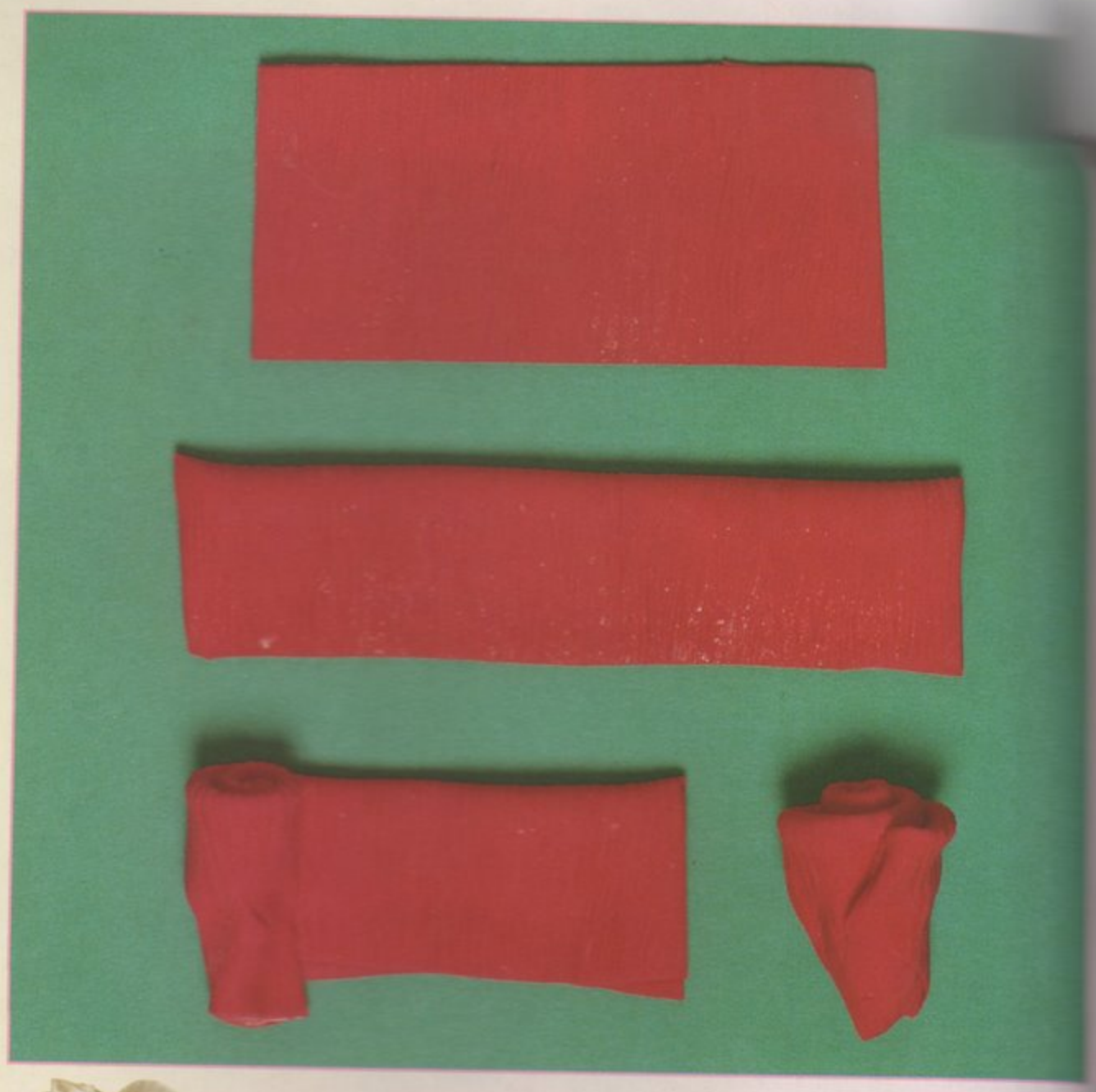
The Roses

1. Roll out a piece of flowerpaste to measure approximately 15cm x 7.5cm (6" x 3"). (The size can vary depending on the size of rose you wish to create.) Texture with the textured rolling pin, then cut the ends with a sharp knife to neaten.

2. Turn the paste face down and paint a thin line of sugar glue along one of the long edges. Fold in half and secure the edges together (the textured fabric effect will now face outwards).

3. Fold in a small corner, then start rolling up the rose, pinching the base occasionally to secure.

4. Once the rose has been rolled, use the bone tool to tweak it,



taking care not to press too hard thereby spoiling the fabric effect.

5. Once you have prepared a few roses, start arranging them on the cake. (By arranging them while still soft, the flowers will fit together more effectively.) Keep going until you reach the cake board: you will need quite a few roses!

6. Once everything is dry, paint a light coat of Gildesol over all the roses and the 'pearl buttons'. Then, using the Metallic Lustre Dusts, carefully dust the roses and the buttons.

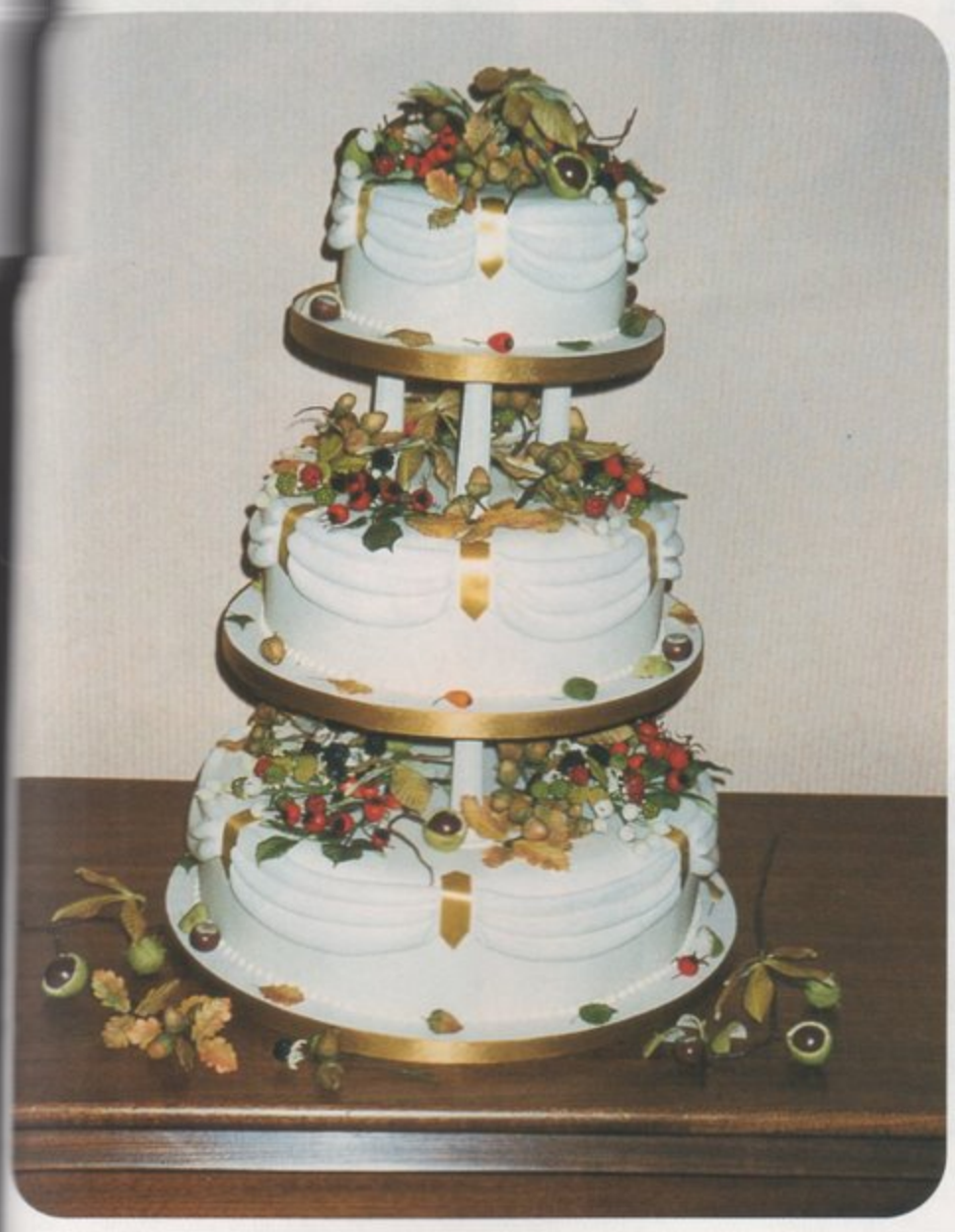
7. Finish the cake by attaching cream ribbon around the edge of the cake drum and adding a string of tiny pearls.

Autumn's in the Air...

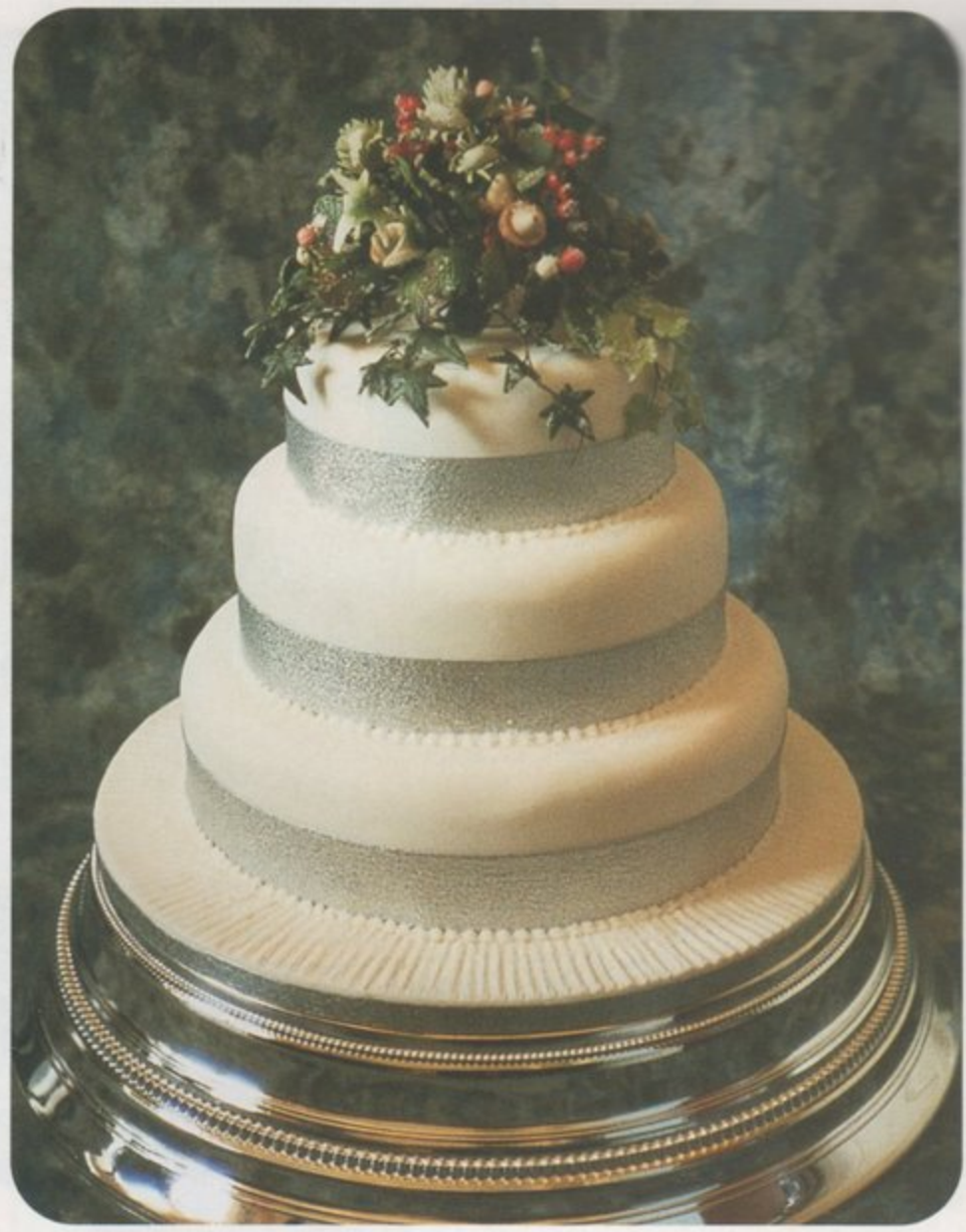
Decor Cakes

Amanda Hansen

Anthony Higham Photography

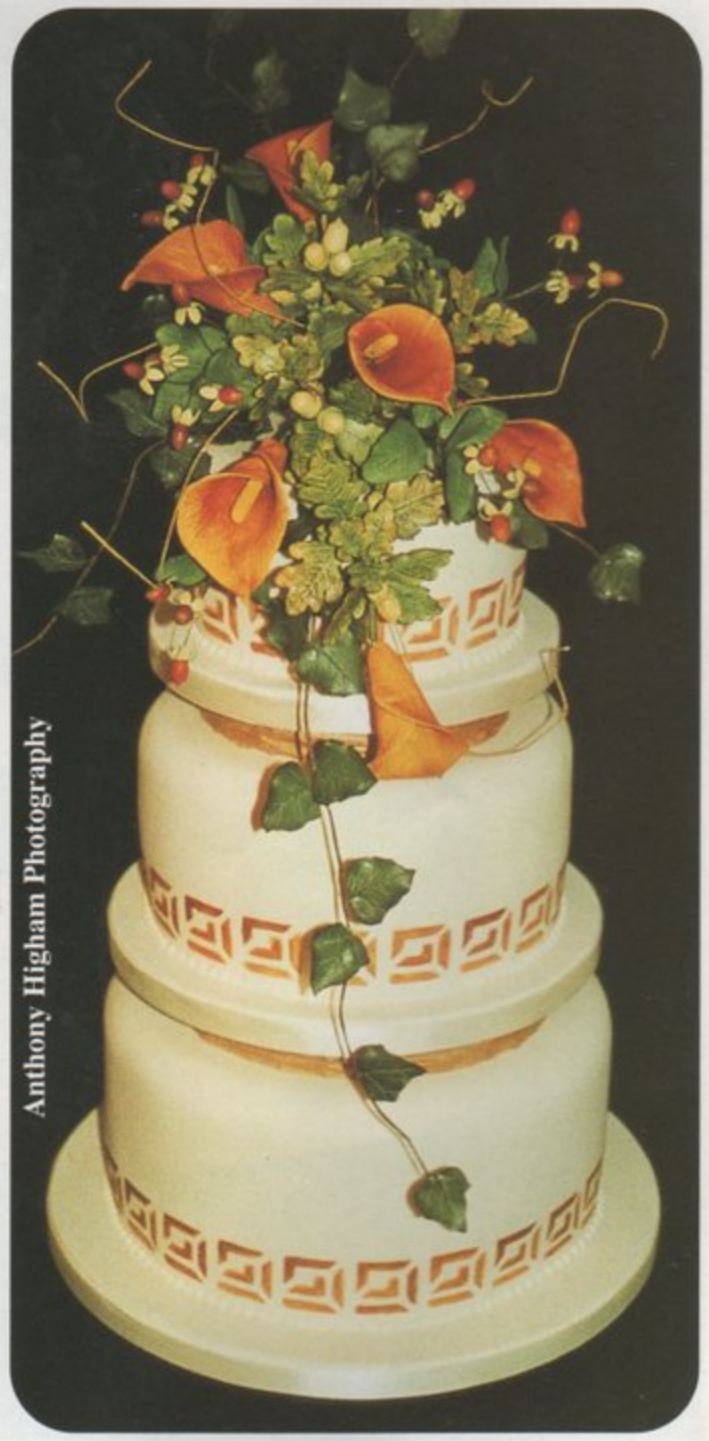


Ellen James



Tracey Mann

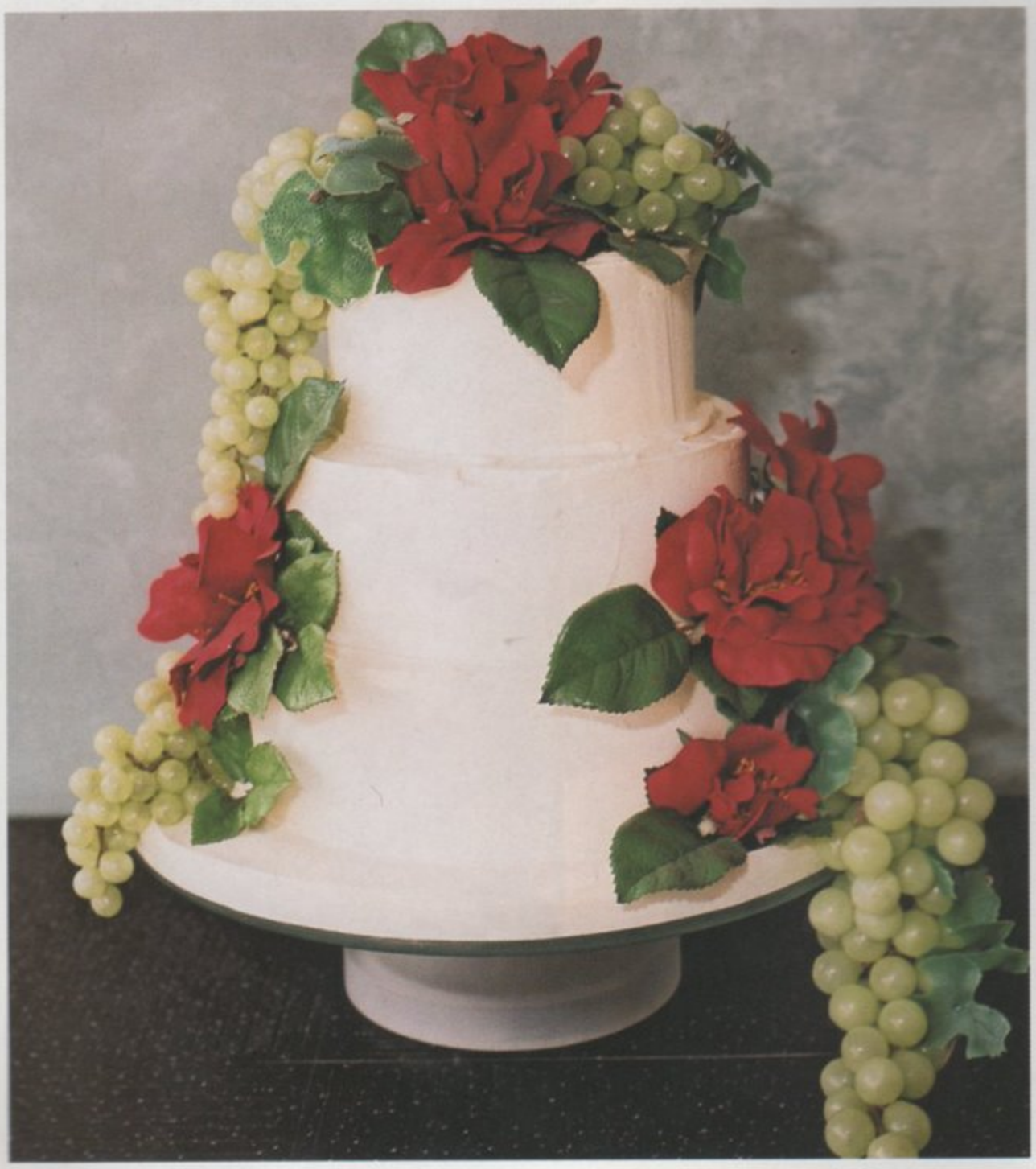
The Top Tier



Anthony Higham Photography

Amanda Hansen

Amanda Hearnden



The Top Tier

J. Peters